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THURSDAY, NOVEMBER 9.

IN answer to a letter from one of our correspondents, Mr. John Barnett has addressed a communication to a cotemporary Musical Review. As any thing from the talented composer "of *The Mountain Sylph*" is worthy attention, we are glad to give Mr. Barnett's reply to our correspondent that publicity which the limited circulation of the journal in whose pages it appears could hardly obtain for it. It is as follows—

MR. EDITOR.—A gentleman from "Brompton," has thought proper, in the "Musical World" of last week, to censure me in harsh terms for having disclaimed the responsibility of Miss Gould's appearance at the Princess' Theatre. I really cannot see how my conduct can be considered either "wanton" or "unworthy," in merely removing from your mind a wrong impression respecting my connexion with that young lady. She has, doubtless, been instructed by other masters since she quitted me, and while I should not have wished to take the credit of their good instructions, had she improved, I will not father their sins now that she has not met with the success her friends could have wished. I might have said much of her conduct to me, but as I should be sorry to injure her with the public, I shall remain silent.

I am, sir, respectfully yours,
Cheltenham, Oct. 30, 1843. JOHN BARNETT.

We have of course nothing whatever to do with the private relations of Mr. John Barnett and Miss Gould, as master and pupil, but as the matter has been obtruded on the public by a journal, which *assumes* the honour of ranking the celebrated English composer among its constant contributors, (see its printed circular), we conclude that it is not against the wish of Mr. Barnett that it should be made the subject of discussion. In addition to this, Mr. Barnett is a distinguished public character, and Miss Gould

was hailed with great favour, on the occasion of her first appearance at the English Opera (in Mr. Balfe's opera of *Keolanthe*), and, consequently, whatever concerns them must of necessity be a matter of some interest. Mr. Barnett accuses our correspondent of censuring him "in harsh terms, for having disclaimed the responsibility of Miss Gould's appearance at the Princess' Theatre." On referring to the letter,* we cannot exactly perceive the justice of Mr. Barnett's accusation. Our correspondent's words are these—

"I cannot but think it unworthy a liberal and high-minded musician, which I sincerely believe Mr. John Barnett to be, thus wantonly to allude to the ill fortune of a lady, who, at any rate, was once his pupil."

We can perceive nothing harsh in this—though even this we dissented from, as our own words, affixed to the end of the letter, will show—

"If, however Mr. Barnett have reason to complain of unfair treatment in regard to his pupil, we really cannot wonder at the tone of his allusions to her."

Which is enough to establish all we wish to prove in our present article—viz. that we had no intention of treating Mr. John Barnett with disrespect, or of allowing any correspondence to appear in our pages which could possibly be tortured into a shadow of

disrespect towards a professor whose abilities we esteem so highly. Mr. Barnett is at liberty to doubt our sincerity, but his doubting our sincerity makes us not a whit the less sincere. We know not how it is, but Mr. Barnett, who used to entertain so friendly a feeling towards the "Musical World," has of late turned away from it, as from an enemy. We boldly pronounce ourselves the foremost champions of *native artists*, and surely in that capacity we cannot but be the warmest well-wishers of the distinguished composer of the *Mountain Sylph*, *Fair Rosamond*, and *Farinelli*. With all respect, we cannot but think that Mr. Barnett is *too hasty* in coming to conclusions—by over-rapid and one-sided views, deriving *non sequiturs*, from circumstances, which, if surveyed other than superficially, would lead to far different results. We give every credit to Mr. Barnett for entire sincerity and frankness;—no doubt he thinks, that in the train of conduct he has adopted in relation to ourselves, he awards us but our due, and that he acts with strict impartiality and justice—this we believe from our hearts. Not the less true is it however, that we have *not received our deserts* at the hands of Mr. Barnett, and however futile the hope that our clever countryman may be eventually undeceived, we cannot help expressing our sorrow at his miscomprehension of our motives, thereby showing, to the best of our power, that we deeply deplore an alienation which has been so far, so very far, from our wishes. But we are the creatures of circumstance and bow with resignation to the inscrutable and irresistible current of events. Perhaps some future day Mr. Barnett may think differently—our hand is always ready. Better late than never.

Q.

* This letter appeared in our number of the week before last, (No. 43 of the *Musical World*), and we have the name and address of the writer. The review in which Mr. Barnett's letters have appeared, accuses some phantom of its own raising, whom it impertinently presumes to be the editor of this journal, of the authorship of the letter signed "Inquirer." We know not what may be the practice of the "review" in question—but it is not ours, to insult our subscribers by pretended correspondence.

MUSICAL ANTIQUARIAN SOCIETY.

THE third annual meeting of this society was held on Wednesday evening, the 1st of November, at the Rooms of the Royal Society of Musicians, No. 12, Lisle Street, Leicester Square. At the request of the members, the chair was taken by Mr. John Goss. The secretary then read the report of the council, which recommended to the members a strict observance of the law passed at the last annual meeting to the effect that the subscriptions should be paid within three months after they became due, i.e. before the 31st of January in each year. This law had been so little acted upon that the council were greatly impeded in the issue of the works from not knowing the amount of expenditure they could incur with safety. The works printed during the year consist of—

No. 8, *WEEKES' First Set of Madrigals*, for three, four, five, and six voices, 1597, edited by Edward J. Hopkins.

No. 9, *Orlando Gibbons' Fantasies* of three parts for viols, with a brief History of early Instrumental Music in England, by Edward F. Rimbault, Ph. D., F.S.A.

No. 10, *Henry Purcell's Opera of King Arthur*, edited by Professor Taylor.

The difficulties attending the production of the last were considerable, owing to the impossibility of procuring any copy upon which implicit reliance could be placed, and the consequent necessity of collecting a large number of copies to secure the correct text. The works in preparation for the ensuing year were stated to be—

Dowland's First Set of Songs, in four parts, 1597, with a Memoir of the Author, by W. Chappell, F.S.A.

The whole Booke of Psalms, with their wonted Tunes, &c. harmonized in four parts by the principal Composers of the Reign of Elizabeth, and printed by T. Este, 1592. To be preceded by a History of the Progress of Psalmody, and an Account of the Sources from which Tunes were derived, by Edward F. Rimbault, Ph. D., F.S.A.

John Hilton's Ayres, or Fa Las for three voices, 1627. To be edited by Joseph Warren.

Mr. Rimbault had made considerable progress in the collection of Orlando Gibbons' Services, Anthems, &c., and it was expected they might be given to the members in a complete form, with the portrait of the author (from the Music School, Oxford), the year after next. Some rare works had been added to the list of suggested publications, among which are Michael Este's first and second set of Madrigals, 1604 and 1606; *Giles Farnaby's Canzonets* for four voices, 1598; *Richard Carleton's Madrigals*, 1601; *Six Anthems*, by Michael Este, 1610; and *Forde's Musick of Sundrie Kinds*, 1607.

Mr. Vincent Novello had presented to the Society a valuable collection of manuscript music, including autograph compositions of Purcell and others, and it was proposed that the thanks of the society should be given to him for the same. The Report was agreed to and it was ordered to be printed for the use of the members. The secretary then read the report of the auditors which was signed by Messrs. J. H. Brownsmit, W. H. Calcott, R. Mills and C. Ollivier. Mr. Rovedino asked why the name of Mr. Mills was there as he was not appointed one of the auditors. Mr. Chappell explained that Messrs. Mills and Ollivier had been added to the auditors by the Council, at his particular request, in consequence of some letters which had appeared in a certain weekly musical periodical, which had reference to him, and which he thought absurd; but

in order that the members should be satisfied that they had only paid the prime cost for the articles, he made a request to the council at one of the meetings to the effect that (as Mr. Brownsmit, Mr. Calcott, and Mr. Neate, might not be acquainted with the prime cost of paper, engraving, and printing) two music publishers should be appointed in addition. Upon that the council wished Mr. Mills and Mr. Ollivier to attend the audit; they did attend, and certified to that as well as to the accuracy of the accounts.

Mr. Rovedino wished to know the price the society paid for paper.

The chairman asked whether it was quite fair, in the presence of the meeting, which consisted of both professors and amateurs, to lay open the exact cost of every article in the music trade?

Mr. Rovedino begged to inform the chairman that he was placed in the chair as a judge, and that no judge had a right to predispose a jury; he could only tell him, if he had not been used to be in the chair, that was the custom. He would again put the question to the treasurer, and he should like also to know what was the price of printing and engraving?

Mr. Chappell said that he was quite willing to give the members the advantage of his knowledge as a publisher, by procuring every thing for the society at prime cost; but it would be unfair to his brother publishers as well as to himself to state publicly what that prime cost was. He had given his services to the society gratuitously, and thought that the members might with safety rely upon the report of their auditors. He was ready to throw up the treasurership immediately, but must decline answering Mr. Rovedino's questions.

Mr. Matthew Marshall (of the Bank of England) said that, as one of many members who were greatly interested in the continuance of the society, he could not but regret the tone and manner of Mr. Rovedino's remarks, as tending to cause dissension, and to disgust those who devoted so much of their time to the affairs of the society. He thought the members ought to be satisfied with the report of their auditors, and that every objection had been forestalled by the appointment of Mr. Mills and Mr. Ollivier, and, moreover, that appointment had been made at the suggestion of the treasurer.

It was then moved and seconded, that the report of the auditors be received and printed, which was carried unanimously.

The following gentlemen were then elected as council for the ensuing year:—Messrs. W. H. Calcott, W. Chappell, F.S.A., (Treasurer,) John Goss, W. Hawes, E. J. Hopkins, W. Horsley, Mus. Bac., G. A. Macfarren, I. Moscheles, Churles Neate, Edw. F. Rimbault, Ph. D., F.S.A., (Secretary,) Professor Taylor, Joseph Warren.

The names of the three new members of the council are in Italics; the retiring members being Messrs. John Barnett, Henry Smart, and James Turle.

Messrs. R. Cocks, R. Mills, and T. F. McKinlay, were then elected auditors for the ensuing year.

Thanks were voted to the council of the past year, to the editors of the works, to the treasurer, to the secretary, and to the local secretaries. Thanks were also voted to the Royal Society of Musicians, who, on this, as on all previous occasions, gave the use of their rooms gratuitously, providing every thing requisite for the meeting.

Towards the close of the meeting, Mr. Rovedino stated that his calculations had been formed on the supposition that the full number of members had paid their subscriptions during the year, but finding from the accounts then presented, that the total number was 736, of which, 155 subscriptions were for past years, he was fully satisfied with the expenditure of the society.

We annex the following financial particulars, for the satisfaction of whom it may concern.

Abstract of Receipts and Expenditure.

RECEIPTS.	£	s.	d.
Balance from last Year	31	10	3
First Year's Subscriptions	25	5	0
Second Year's Do.	130	0	0
Third Year's Do.	571	0	0
Fourth Year's Do.	9	0	0
Fifth Year's Do.	1	0	0
Original Copy of Byrd's Cantiones	1	16	9
Balance due to Treasurer	13	19	9
	£783	6	9

EXPENDITURE.

EXPENDITURE.	£	s.	d.
Paper	358	11	6
Printing and Hotpressing	253	15	3
Engraving	46	9	6
Plates	21	9	4
Binding and Folding	18	0	10
Transcripts	7	10	6
Works Purchased	8	9	0
Wood Cut	3	10	0
Delivery of Sundry Copies of First Year's Works	0	14	0
Ditto 800 Cantiones Sacrae	13	6	8
Ditto 800 Bonduca	13	6	8
Ditto 500 Weekes' Madrigals ..	8	6	8
Ditto 500 Gibbons' Fantasies ..	8	6	8
Advertisements, Postage, Stationery, and Petty Expenses	21	10	2
	£783	6	9

The following is the Report of the Auditors.

WE, the Auditors appointed by the MUSICAL ANTIQUARIAN SOCIETY, to examine the Accounts of the Treasurer, from the 31st October, 1842, to the 30th October, 1843, testify that we have examined the same, together with the receipts and other vouchers, and that we find them to be perfectly correct and satisfactory. And we further report, that the above is a correct abstract of the receipts and expenditure of the Society during the period referred to. And also that the Treasurer has reported to us, that there remains outstanding in the hands of Local Secretaries and others, about £30, which sum he expects will be shortly received.

J. L. BROWNSMIT,
WM. H. CALCOTT,
RICHARD MILLS,
CHARLES OLLIVIER.

Dated this 31st of October, 1843.

A CRITIC'S OPINION OF "LA FAVORITE."

ON Wednesday evening was produced at Drury Lane Theatre, for the first time in England, Donizetti's Opera of "La Favorite;" and if we add, with all the success it deserved, we shall be rather over than under the mark, for it has seldom chanced that we have listened with more indifference to music than on that occasion. It is, in short, the old story again; the vocal portion very flowing, very singable, and the instrumental extremely noisy and unmeaning. The overture commences with an *andante religioso*, rather pretending, but in reality rather stupid. The second movement, *allegro agitato*, is a sadly disproportional affair, beginning upon a somewhat long *plan*, and ending so abruptly as to lead one to imagine that the composer, finding himself a little "out of his depth," was glad to flounder to the shore as soon as possible. For example—the movement being in C minor—he passes, according to the old laws, to the old places for his second theme; returns after a very shabby second part—to his tonic?—no, but to

* Omitted in our last for want of space.

his second theme, in C major, and ends with a short *coda*, having no musical relation to anything which has gone before! So much for the *Maestro's* knowledge of musical symmetry. After the opening chorus, in which a dozen of Monks fulfil the pious act of singing the first lesson from "Parry's Vocal Instructor" to an indefinite accompaniment, *Balthazar* (Mr. Borrani), and *Ferdinand* (Mr. Templeton), enter; and after a little musical dialogue, the latter sings a rather pretty romance in A, "A vision, a spirit of beauty!" but which the too frequent recurrence of the note E, the fourth space, renders monotonous. What added to the unpleasing effect was, that whenever Mr. Templeton took this note he made a more than usually ugly face. The Romance ended, after a short recitative, well sung by Mr. Borrani, the scene closes with a duet between these two worthies, in which *Ferdinand's* mundane hankerings are severely and chromatically commented upon by *Balthazar*. A solo and chorus of girls quite à l' *Italico* follow; the solo is sung by Miss Collet, (*Inez*), who possesses a good voice; but we should sincerely recommend to her notice the first chorus in this opera. The duet between *Leonora* (Miss Romer) and *Ferdinand*, in C, is very common-place, if we except the little bit in A minor, and a pretty effect in the accompaniment occurring in the last movement, where the horn descends in semitones with the voice. What can be the meaning of the two voices singing in octaves? The effect is positively disgusting to musical ears. It, however, passed off with considerable applause. A martial air and chorus, old and ugly, introduced to our notice a pair of A horns, a quarter of a note too flat. Thus ended the dullest act we ever sat to hear. The curtain rises, and discovers the *King* (Mr. Leffler) and his minister, *Gasparo* (Mr. Horncastle), who looked and sang like a minister, but a dissenting one. The air in A minor, "Leonora, from thee," is a very nice flowing melody, charmingly sung by Leffler. In a duet, which follows, between *Leonora* and the *King*, there is nothing remarkable, except the music to the words beginning, "Here, in these towers," which is a gross plagiarism from *Guillaume Tell*, and a horrid double *cadenza*, in which the *King* was a little erratic. The ballet is of the most uncharacteristic description. The Spanish music is not Spanish, and the Moorish anything one likes to imagine it. In the *ensemble*, which succeeds the ballet, much of the interest is lost, in consequence of the noisy and unmeaning use of the brass instruments during some essential points in the *recitative*. Singers are never too much given to letting us into their confidence. Take, as an example of our meaning, the following instance:—*Balthazar* says, "All ye who hear my word, I charge you from that lost one, quick, fly for she is now—crash!—the book says, "denounced, proscribed," but the overwhelming instrumentation completely stopped the good priest's mouth. Everything up to the *coda* of the finale may be passed over, as being what we have heard fifty times before; but there were some spirited effects near the end, which roused the audience from their previous apathy. In the third act Leffler sang a *cavatina*, erroneously called a *rondo*, very chastely—certainly better than anything we had heard during the whole evening. It is an exceedingly pretty morsel, and will, we have no doubt, become popular. Miss Romer, who had hitherto rather overstrained her voice, and sung too sharp, acquitted herself with much credit in her recitative and air "Dear Ferdinand," accompanied by the band, *pizzicato*, with horns and harp *obligati*. Three notes, A flat, G natural, and G flat, played by the horn with the voice, just before the return to the subject, should be omitted; the effect is absurd. The chorus, "What shameful proceeding," is a clever piece of clap-trap, but was not too well sung. The recitative, commencing "Great Sir, I owe thee all," was most excellently delivered by Templeton; and the quintette and chorus, which

follows, is the best piece in the opera. The modulation to F, and back to D, has a striking effect. The *finale* chorus, beginning with the solo "Ah, pardon Sire," is one of the frequent examples met with in modern Italian music, where the *sense* is totally disregarded for the sound. The *cornet à pistolet* here plays a very conspicuous part, and adds to the general absurdity of the whole. The fourth act is, in point of music, the best; containing some very good recitative; such, for example, as that beginning "Courage, Ferdinand," and a pretty air sung by Templeton, very tastefully—called "Welcome once more the tranquil Cloister," which narrowly missed an *encore*. The movement in the duet, "These Cloisters Fly," is one of the best in the opera; the florid accompaniment of the violins is charming. In the movement in A flat (or G sharp) minor, "Dear Ferdinand," Miss Romer sang better than we ever heard her. It was really a *finished and exquisite* performance. The chorus of monks (with cymbals and brass-drum accompaniment!) is very weak, and the *finale* after *Leonora's* death, was too imperfectly sung for us to give any opinion of its merits as music. At the end of the opera, Miss Romer, and Messrs. Templeton and Borrani, came forward and went through the usual exercise to a good deal of applause. Mr. Leffler, who sang by far better than anybody else, modestly went home after the third act; at least we presume so, as he did not appear.

As a drama, "La Favorite" deserves not a whit more praise than as a composition. Up to the fourth act the interest is straggling and scarcely intelligible. The last act, however, brings the story to a head in very effective manner, and by the return of Ferdinand to the monastery in which he first appeared, gives an air of completeness to the construction which redeems much of its former faultiness. After all, the great feature of the performance was the incidental ballet in the second act, which was hailed by the audience as a kind of oasis in the desert, and the eagerness with which they endeavoured to encore everything, showed their unwillingness to quit it. Carlotta Grisi distinguished herself with more than common brilliancy by the enchanting lightness, grace, and firmness with which she executed her *pas*. One movement in particular, when she bounds up and, with wonderful precision, falls on tiptoe in a graceful attitude, supported in the arms of Petipa, drew forth thundering applause. A *pas de trois* by Galby, Miss Webster, and Miss O'Brien, was also much relished, and each *danseuse* was separately encored. A little *bolero*, danced by Coralli and Stephan, was characteristic and piquant, and met with deserved applause. If the "Favorite" prove attractive at all, we think it will be owing, in no small degree, to the effect of this little *divertissement*.

CORRESPONDENCE.

To the Editor of the "Musical World."

AN OPINION ON THE PECULIAR MERITS OF CHERUBINI, MENDELSSOHN AND SPOHR; with a review of Louis Spohr's first Sonata for the Piano-forte.

DEAR WORLD.—I HAVE undertaken to review the "First Piano-forte Sonata" composed by L. Spohr, which he, with the feelings peculiar to a true artist, dedicated to Felix Mendelssohn, who is universally admitted to be the first piano-forte writer of the present time (1843). Spohr's opera of "Faust," would, alone, stamp him as most distinguished, classical, and sweet composer, and although he may not rank with the *greatest* masters who have adorned our profession, yet, in my opinion, he comes immediately after Cherubini and Mendelssohn.

I will endeavour (though no easy task), to shew in what respect, I think, Mendelssohn appears to me to surpass Spohr; and in order to judge with any degree of certainty of the merits of a composer, two leading questions must be considered, viz., that of *genius* and *science*. A man may possess the former and be unacquainted with the latter; and if so, his works, which may often take a vivid or a graceful turn, will seldom or ever contain striking and manly efforts of interesting *invention*, which is to a musician, what perspective is to a painter.

Allowing that Spohr has equal *genius* with Mendelssohn, yet his works do not present such a variety of artistic points, and noble designs, as are found in the writings of the latter composer. The characteristic of Spohr's harmonies (which are full of grace and beauty), consists chiefly in the discreet and varied use he makes of the chromatic scales, in his frequent modulations, particularly into minor modes, which, must always create the softest emotions whenever they are heard; were his strength equal in producing astonishing plots and bold designs, then, perhaps, he might be placed before Mendelssohn; this composer, however, surpasses Spohr in this respect, and his harmonies being more *diatonic*, must necessarily give his music a more majestic and bold effect.

The melody of Spohr is generally simpler, and of a sweeter description than that of Mendelssohn, but is usually less original and striking, the one having a graceful—the other a more powerful effect on the musician.

I will proceed to give my sole reason for preferring CHERUBINI to either Mendelssohn or Spohr. Admitting that Mendelssohn is as learned and full of *design* as Cherubini, yet he had not (like Mozart), that *happy art of concealing his efforts*. Mozart! that most scientific musician in the free school of composition (who, while writing in a gallant style, threw in oceans of learning), shone in that respect beyond all other composers. He proved that the word *science* meant only the development of the laws of nature. That man is the greatest composer, who can so prune his scientific points, as to make them echo with the voice of nature, and this Cherubini succeeded in accomplishing in the highest degree. The style of this composer is new, fresh, elevating, and profound. His genius and his learning breathe in every thought; he has shone in instrumental, vocal, strict, and free compositions. It has been observed by men of learning, and with whom I have had the honour of associating on the continent, that Cherubini is of the German school, yet I know of no composer of that country employing harmonies and expressing musical ideas like him. He was essentially (like S. Bach), an *original thinker*, and took no other as a pattern to follow, but appeared to know what every great master had done; and yet his school partakes more of the German than of any other character of music, and though by birth an Italian, and living amongst a people (the French), who were perfectly unable (or unwilling), to appreciate him, yet he *never descended* to the meagreness seen in the writings of these two countries. If Mozart be the musical MONARCH of the Germans, Cherubini *decidedly* was the musical MONARCH of the Italians, and yet, shame be it spoken to both countries, the one *great light* descended to the tomb in poverty, the other lived amongst a people who professed to admire him, but they and his own countrymen, allowed Rossini and other more noisy and *brassy* opera writers to *stun his delicate ears and blow him down*, and at last he died amongst strangers, unhonoured, alike by them and his own country.

Cherubini is reported to have had a disagreeable temper, in the words of the "Musical Examiner" of the 16th of September, 1843. A "surliness of temper and brusquerie of manners." Who could wonder at it. Are not the softest, kindest hearts

sooner blunted by mal-treatment than the hardened, conceited, and worldly-minded men, who, having less honour to lose, have therefore less injury to brook? Cherubini was known to be very willing to assist young men, and often encourage young musicians to make good use of their time, adding, that their talents would amply repay them for their industry. When my brother, Frederick, and I were in Paris, Cherubini was unfortunately travelling, I therefore never had the honour of seeing him. My brother, however, remained three months longer than I did, and he called upon Cherubini for the purpose of shewing him one of my cantatas for five voices, and my fugues also. My brother described him to be a *little, dirty, snuffy* (he took a great deal of snuff) old man, whose general appearance was by no means prepossessing. But when he spoke, my brother said, "I then found that he had a very acute mind; and his habit appeared to be to talk little, but what he did say was always to the purpose, and I think he seems to be a perfectly frank and generous minded man." Cherubini said to my brother, "tell your brother, I find from these compositions that he admires Bach just as I do Mozart. Give my compliments to him, and tell him that he is in the right road, and must lose no time." My brother had the pleasure of seeing and conversing with this great genius twice, and he found him (like all clever men) improve on acquaintance. If Cherubini grew cold towards those about him, it arose not out of his natural disposition, but from his knowledge of the hollowness of his friends around him. It must have been painful reflection for Cherubini, to find that the minor works of others were devoured with delight, when his sublime thoughts were treated with indifference—nay, absolute neglect. All the thanks he got in Paris were the cold respect and flattering demeanour shown to him by his inferiors, who made use of his talents at the Conservatoire in that city, but never endeavoured to push his works before the public. What does England know of the works of this great man? Comparatively nothing! I advise those who desire to do justice to Cherubini to look over the recent list of his MS. and published works which have appeared since his DEATH (Ah! poor Cherubini is DEAD)—and they will be astonished to see such a catalogue from the pen of one man, who, as I have said before, lived unbefriended in the place where he spent almost all his long life, and who died a stranger to his own native country. Germany alone has brought Cherubini's works forward—England is ignorant of his genius. Who amongst us has heard his operas, his masses, &c.? We may admire as a sterling opera, for instance, Weber's "Der Freischütz," but Cherubini's elegant opera, "Der Wässer Träger," (which I have so often heard in Frankfort) and his other operas, do indeed greatly surpass it. No one can wonder, then, that Cherubini became blunted, although all must be surprised that, under these circumstances, he could continue composing so sublimely. Whilst I am writing of this great master, the ITALIAN MONARCH in music, I can scarcely prevent that unpleasant rising in the throat which persons generally feel when a distinguished man and a favourite has been ungenerously forsaken by those who ought to have supported him. The Germans now honour MOZART, and therefore in this respect they greatly surpass the Italians, who appear to care little or nothing for their CHERUBINI. It would be useless to ask the French to do justice to Cherubini's memory; and the Italians being nearly as wanting in good taste as the former people, nothing of Cherubini's, therefore, would suit them; let us hope, then, that England will cultivate his original and refined compositions, and second the Germans in their admiration of him.

It may not be out of place to mention a circumstance which occurred to me during my stay in Paris about nine years ago. I was then in the habit

of taking snuff, and I went on the Boulevard to buy half an ounce, and the man in the shop wrapped it up in some music paper. I, of course, looked at the paper, and finding the music resembled Cherubini's, said to the shopkeeper, "Where did you get this?" He replied, "The music sellers here can make no use of Cherubini's music, I am told, and they sell it for waste paper." He then showed me what music paper he had left, and not only was there some more of Cherubini's, but also! the great John Sebastian Bach's works shared the same fate. I said to the shopkeeper, (who was a German,) "Here, I find Bach's music too; he answered, "Oh! yes sir, the French cannot bear Bach at all, and a short time ago a clever young organist at one of the Catholic churches in this city lost his situation, because he was often found practising Bach's fugues, and I understand the priests have prohibited all their organists from playing them." I need make no comment on the French admiration for classical compositions at that time. I am, however, glad to find that S. Bach's works are now republishing in Paris, and I trust that Cherubini will soon meet with more admirers in that city, although, unfortunately, he is no more living to thank the public for the success he has met with. I will now leave this subject, (though I fear your readers will find my remarks less worthy than the subject deserves, though I have done my best,) in the hope that England will learn to prize the celebrated Cherubini's works, which must delight every lover of classical and poetical music. It is not unworthy of remark, that Cherubini, Mendelssohn, and Spohr have each formed a school of music peculiar to himself, and no composer can claim so high a ground in the truly original, poetical, and scientific styles which characterise their splendid compositions. I will now proceed to speak of the "First Sonata for the Piano-Forte," by Louis Spohr.

First, then, allow me to inform your readers, Mr. Editor, that I shall not indulge in violent expressions, (such as the warm admirers of Chopin have done, in an essay on his novel works,) but endeavour to speak in terms suited to the occasion.

Spohr's First Sonata should be looked upon as a *classical quartet*, in the form of a sonata, *for the Piano-forte*: the harmonies throughout the Sonata are sweet, the melodies are refined; the broader outlines, subjects, and plots are perhaps less copious and conspicuous. The greater the admirers of Spohr, the more readily they will avail themselves of the opportunity afforded them of hearing, and at the same time *playing on one instrument*, the style which characterises his music in general; and now I will endeavour to analyze every important feature contained in the Sonata, commencing with the

ALLEGRO MODERATO,

the movement of which embraces two important parts, viz: a *Tonic subject*, and a *Dominant subject*, and both of these are very graceful.

The eleven bars cadenza in semiquavers, on a pedal point on the dominant harmony of *C minor*, before entering on the second subject (page 4), are less chaste than brilliant, particularly the last bar, which is rather an affected Italian flourish, in frequent use with minor vocalists.

I will say a word on the unsatisfactory straining for expression and dying away sort of flourish of this description. A cadence should either be very melodious or ingenious, or depend on sweet variations in harmony; all other flourishes are evidences of a depraved taste. The flourish of Spohr (I refer to the last bar of page 4), commences on *C flat*, which note is in the key of *E flat minor*, (according to Abbé Vogler's system of harmony, which I admire, at present, beyond all others); *C natural* is in *E flat major*, and after the value of a crotchet in the middle of that bar (which much relieves the ear), these notes are repeated. I have known excellent

vocalists swing backwards and forwards (similar to an old rusty hinge of a country gate, when put in motion by the wind), first, on the 6th degree moving to the 5th degree of the minor mode, then on the 6th moving to the 5th degree in the major mode, (for instance, *C flat to B flat, C natural to B flat*), more than four times running; laying a more sickly and *ad libitum* expression on the four (very important) notes, each time they were sung.

Either this must be a delightful melody, a specimen of ingenuity, a sweet variation in modulation, or a pleasing association of a tender description; or otherwise an indulgence in monotony, dearth of ingenuity, an absurd deviation in harmony, or a sickly attempt to associate tenderness with the natural sounds of (what I have once with astonishment heard myself), a RUSTY HINGE. I leave the reply for the admirers of this sort of flourish to decide, although I must own, that nature's voice, croaking from a rusty hinge, is as potent argument for vocalists, as many musical theorists tell us that a minor third is consistent with the harmony of sound, in consequence of the cuckoo singing a major third in Spring, but a minor third in Autumn.

In the second subject, (of the Allegro moderato) page 4, bars from 3 to 4, the movements of the second voice or part (*G flat to F*), with the bass *C to B flat*, used to be considered incorrect part-writing, but now it (of course) becomes a licence, and if inferior composers imitate Spohr's example, no one ought to find fault with them, without they admit that the instance before us is an error. The sophistical doctrine, that what is tenable in a great man, is not so in the case of men of less talent, is throwing an ungrounded and ungenerous obstacle in the way of men of smaller pretensions. If then the license of Spohr be admissible in him, no man need fear to use it in future, and yet, it was as unnecessary in the present instance of Spohr, as it would be for any composer to imitate it hereafter.

The second smaller, though chaster cadenzas alternately succeed each other in a very agreeable manner. The Coda, at page 6, is founded on the subject, till we come to the double bar, after which the Tonic subject is well introduced.—The first bar of the Tonic subject, at page 7, appears first in the bass, and then taken up in the treble, in the form of episodes, till the 8th bar—when, for two bars following, the first bar of the Tonic subject is cut in half, and afterwards that half becomes augmented, and ultimately produces a small coda back to the Tonic subject, with other harmonies in the original key. The only inconvenience is, that whilst all these artistic touches are going on, Spohr has not consulted the size of most people's hands; all of whom are not well able to reach so readily the intervals of tenths in succession: but which, however, proves how considerably Spohr prefers the effect of dispersed harmony, even on the piano-forte, to writing in close harmony, and I may do well to observe that throughout every movement of this classical sonata, there are not any instances of hunchback (close) harmonies, nor is it likely that a man of his mind should amuse himself in getting a bit of harmony, by sacrificing, or mutilating poor monotonous melodies; for he knows that a combination of good melodies, produces the harmony of nature.

The succeeding pages of the first movement of the sonata, are treated very similarly to the pages I have already noticed, except that the second subject is hereafter introduced on the tonic, instead of the dominant harmony.

ROMANZA

The name of this movement is well applied, because it is written in three different moods, viz; *Gallant*, *Earnest*, and *Pathetic*. Spohr, has permitted other licences, to give scope to the part writing of less masterly composers to indulge in: thus in bar 3 to 4, where the *G* goes to *F* in the second voice, and the *B flat* goes to *A flat* in the third voice.

Would not Spohr have done better, had he written the 1st and 2nd voices, in bar 4, in *thirds* in similar motion and the 3rd voice, to have progressed by contrary motion, from the 1st and 2nd voices? Bars 14 to 15, where the *D flat* goes to *C* in the first voice, and the *G* goes to *F* in the bass, I do not admire, I must confess, as good part writing. This Romanza is divided into two subjects: the first is in 3-8 time, and the second is in 9-16 time. The first subject is divided into two parts; the second subject contains only one part, with a coda, which is founded on the second part of the first subject. The first subject is in *gallant* style; the coda, particularly—the first six bars on page 13 are more earnest and the second coda is rather earnest; the second subject is pathetic. In the second subject on page 13, brace 4, bar 2, the left hand has to play, in the 3rd voice, *D flat* and *C* and *D flat* again; why did not Spohr treat these first three semiquavers as he did the last three semiquavers in the same voice, by retaining the three *D flats* as he did the three *B flats*? In the same bar, the *F flat* in the 2nd voice of the three last semiquavers (taken with the right hand) is not agreeable in this situation, although Spohr wished to keep both voices moving. The remark I have made on that trifling note, bids me to make a few observations on *transition notes* in general, and I commence by saying that Spohr is generally excellent on this point, for he seldom uses *transition notes* without improving his harmony; but many composers make such bad use of transition notes that a *progression note* (or note of progression) would be ten-fold more acceptable and erince a better knowledge in harmony. Modulation is not harmony, it is only its agent and when it ceases to assist harmony it is improper to employ it, and often causes what is termed *false relations in harmony*, and what might otherwise be called *false transition notes*, or *harmony injured by modulation*. Every theorist has heard of *false relations in harmony*, but no work on music has ever appeared, which rightly explains their meaning; and after having reflected much on this point, which, like every other subject in the theory of music can be proved on scientific principles, I cannot understand that any other light can be thrown on this question than I have presented to the readers of this periodical; but if any brother professor can better inform me on this and other points, I shall be most happy to learn from him, what I have, unsolicited, imparted to others. I will now proceed to speak of the next movement in the sonata, namely the

SCHERZO,

the outlines of which are less masterly than any other portion in the sonata. The sequence by modulation, and by adding one in each series of the chain, viz., in bars 11 to 14, is good, but has been frequently used by German organ composers: Rinck for example. On the same page, brace 6, there is another old, though shorter, (therefore more easy to make,) linked sequence, by subtracting one. The pedal point in the same brace to the first brace, on page 17, is also anything but novel. I will now pass on to the

TRIO

which is preferable to the last movement. The sequence in brace 3, bar 18 contains 6 links and 3 series by adding two, and is a far more uncommon and interesting chain of harmony than the two former ones I have noticed. Sequence, is a branch of the theory of music which requires much study and contrivance; but when speaking of a sequence (which is briefly a matter of science) a composer's imagination is not impeached; and Handel owes half his popularity to the frequent use he makes of sequences, which however are generally simply constructed, although often the figures he employs are very artist-like, and particularly bold and admirably introduced.

S. Bach's sequences are the most novel, learned, and ingenious of any other composer's we know of, and although sequence is a matter of calculation, yet he almost wrote them as if his stupendous genius dictated them fresh out of his inexhaustible mind. Mozart understood less the nature of sequence than any other branch in the theory of music, although he made more frequent use of it than Beethoven, Cherubini or Mendelssohn, and yet the last composer I have named excelled even Mozart in this respect. Mozart's sequences were generally made up of only two links, either by subtracting or adding one, and contained too many series, which caused them to be at times rather uninteresting. The counterpoint of the fugues of most of the ancient Italian masters (and many of the German composers followed that school) was principally founded on illustrations of sequence, and the subject of their fugues was often divided into small sections, the intervals of which were in equal proportions, and the construction of the counterpoint was nothing more than sequences with variations, formed, of course out of the subject. Many of these fugues are, however, very ingenious, but present less imagination than a good knowledge of mechanism; but many of these fugues that are called learned and good, are considered less so, in the opinion of those who have studied attentively the nature and calculations of sequences; because the structure on which they are founded, is all deducible to arithmetical principals. An intimate acquaintance with sequence, therefore, is very essential to a composer, and is one of the most important branches of the theory of music.

The remainder of Spohr's trio, following the last sequence I have noticed, finishes charmingly, and I will now proceed to speak of the last allegro movement in the sonata, namely the,

FINALE,

which, taking it altogether, is perhaps, the best movement in the sonata, because the subjects, variety and ingenuity displayed therein, render it more interesting and artistic.

The first subject (which is divided into two parts) opens with the minor triad on the second degree of (*E flat major*), the second chord is a tetrad on the 7th degree, the first chord in bar 2, is the tetrad of the same key, (or dominant harmony), on the 5th degree of *A flat major*; this is a striking, novel, and pleasing commencement to a movement. Both parts of the first subject are truly elegant. The second part of the first subject begins at page 22 brace 4, bar 4, in the key of *A flat major*, and out of bar 2 and 3, Spohr has worked up into episodes till he comes to a pleasing cadence, at page 23, brace 4, bar 6, which ends at page 24, brace 1, bar 1, and here commences the first part of the second subject, which, perhaps, is less charming than the first subject, although it contains many delightful passages. On page 24, brace 2, bar 4, the effect of the short cadence reminds us of Weber, and Spohr makes good use of this striking passage in other parts of the movement. On page 25 appears a long and chaste cadence, founded on figures which belong to the second part of the second subject, which ends at page 26, when the second part of the second subject begins, and is quite as elegant as the first part of the first subject. On page 26, brace 4, the first subject is again introduced. On the same page, brace 5, bar 2, the left hand plays a consecutive fifth twice in the same bar, but the effect is good on the piano-forte, although it would not be so for the same number of voices, were it sung. The reason is simply because the ear ought to be cultivated sufficiently to conceive the parts moving correctly on the piano-forte; (not as they are written) but were these parts sung as Spohr has written them, they would absolutely make the consecutive fifths as they stand in the sonata, which would not be agreeable. After these consecutive fifths, episodes, formed out of the first

subject, are introduced, till page 27, brace 4, where episodes, taken from the second subject are formed, which introduce the second subject in the key of *G minor*, and which responds to the key, *C minor*, in which it first appeared. On page 28, brace 2, striking cadence is introduced, and the first subject recommences. Cadences and episodes then succeed, and afterwards each part of both subjects in this movement is finely treated in the usual form of sonata compositions.

Lastly, the whole of this movement is admirably contrived, and abounds with every feature which tells the master mind. Every one who really understands the construction of sonata compositions must admire the first piano-forte sonata by Louis Spohr. I have left much that might have been said on the minuter points of this sonata, but I have endeavoured to bring the principal features of each movement before the readers of this journal, and I trust that my remarks may be found correct, and useful to many. It is no easy task to undertake the responsibility of reviewing a great composer's works in one's own name, and yet it is the fairest means of gaining a conscientious and worthy opinion, and on this account I greatly prefer all *scientific questions* to be treated openly, as I have done this sonata. I hope, if any of my observations do not meet with unqualified satisfaction, that any one who is disposed to differ from me will at least do me the justice to attack me in his own name, or otherwise such a one would place *himself* in a cowardly, unwise, and unenviable position, in which I am sure, Mr. Editor, you agree, and

I remain, therefore, your's truly and obliged,
G. F. FLOWERS.

P. S.—With your permission, Mr. Editor, I will answer next week both "Philo Musica" and "A Subscriber" respecting my proposed exercise for the "Contrapuntist's Society"; in the meantime I hope the former correspondent will be kind enough to examine the works of J. S. Bach, and oblige me by reading my last letter in the "Musical Examiner," occasioned by a letter which Mr. C. E. Stephens wrote to that periodical, the week previously.

REVIEW.

"The Musical Bijou," an *Album of Music and Poetry* for 1844, edited by F. H. BURNEY. D'Almaine & Co.

ANNUALS are the ambassadors of Christmas, they tell you plum pudding is at hand—and they are welcome from the associations they adduce, if they bring with them no intrinsic recommendation. Though we are not addicted to a frequent perusal of their contents, we like (let us confess the weakness) to see them on the drawing room table, with all their outward trappings and inward hollowness—but only on the drawing-room table—nowhere else should they intrude. *Query*—Are the beauty of their exterior and the emptiness of their interior typical of the evanescent nature of those fair inhabitants of the drawing-room—those bright beings who rule, with an absolute sway, the unwise and enthusiastic portion of our lives? Are Albums the proper *insignia* of woman's influence? We know not what to answer—“yes” and “no” trip each other up by the heels; it is therefore better to give our fair tormentors the benefit of a doubt.

The Musical Bijou is decidedly one of

the most attractive of those publications which come under the head of Christmas presents. Its musical and poetical contents, though of a light nature, are of the best of their kind, and from the most experienced pens;—its embellishments, though hyper-gorgeous, are tasteful and characteristic, and are equally due to the most practised hands. Indeed, as a thing *sui generis*, it has not a superior, and as far as can be expected, is faultless. The present volume contains no less than fifty-one vocal pieces (original songs and duets, national melodies, &c. &c. &c.) from the following well known composers:—Mozart, Schubert, Clementi, Thalberg, Herz, Bellini, Bishop, Edward Loder, Wade, Crouch, Smith, Puget, Hatton, Charles Horn, Panseron, Henry Russell, Alexander Lee, Mueller, J. P. Knight, Sloman, Bruno Held, Rawlings, Nelson, Adolphe Adam, Parry, Walter Cecil Macfarren, Masini, J. W. Davison, &c. &c.—and twelve instrumental pieces (consisting of quadrilles, waltzes, marches, &c. &c. &c.) by the following popular writers:—Herz, Jullien, Hogan, Miss Clarkson, W. C. Macfarren, Baker, Czerny, Bohmian, &c. &c.

Among such a heap of things we can only be expected to particularize a few, and we shall therefore content ourselves with singling out our preferences.

First, there are some very fresh and pleasing melodies by Henri Herz—one duet and five ballads—all worthy the attention of the admirers of this favorite composer. Of these the most striking is a charming ballad to the following exquisite words of Percy Bysshe Shelley, the great poet of modern times.

"The colour from the flower is gone,
Which like thy sweet eyes smiled on me;
The odour from the flower is flown,
Which breathed of thee and only thee!"

"A withered, lifeless, vacant form,
It lies on my abandoned breast,
And mocks the heart which yet is warm,
With cold and silent rest."

"I weep—my tears revive it not,
I sigh—it breathes no more on me;
It's mute and uncomplaining lot
Is such as mine should be."

Next there is a beautiful little *aria* by Mozart, "Come to the bowers," with an ingenious accompaniment like the sweepings of an Aeolian harp—which we never recollect to have met with. Mr. E. J. Loder has been most successful in a ballad, "The many happy days we had," to some verses by Desmond Ryan, which are so unaffected and pretty that we cannot resist quoting them.

"O! many happy days we had,
When we were boys,
When every hour of life was glad
And bright with joys.
From Fancy's bow's our bosoms drew
Their feelings, never grave or sad;
And Hope with gentle flowers did strew
The many happy days we had."

"O! many happy days we had
In manhood's prime—
Tho' sometimes chequer'd with the sad,
'Twas pleasant time—
If Fortune oft with frowns reprov'd
Alternate smiles our tears forbade:
The hands we pledg'd— the hearts we lov'd
Told many happy days we had."
"O! many happy days we had—
But now we're old—
And Hope and Joy their graves have made
In bosoms cold—
Yet one soft pang comes thrilling o'er
Each darkling day and feeling sad,
When wake, long lost on mem'ry's shcre,
The many happy days we had!"

Mr. Horn has a very graceful song, entitled, "Oh no I've not forgotten thee," and Mr. Parry, a pretty and characteristic ballad, called, "The flowers are bright and rare." Mr. Walter Cecil Macfarren's "Thou lingering star," is a successful and interesting effort of a very young and promising composer, and evinces a good view of melody and an excellent feeling for pure harmony. A sprightly romance of Adolphe Adam has the advantage of the following charming verses, by the talented Miss Eleonora L. Montague.

"Out 'mid the blossom lands
Small bells are ringing,
Up from their dewy beds
Flow'rets are springing,
Sway'd by the music wind
Float they and bend,
Winning faint odor back
Sweet as they send.
"Fast o'er the sullen earth
Circling they fly,
Light as a tear-drop,
Swift as a sigh—
Rays from the glow-worm
Starring the ground,
Guiding the light dance
Merrily round.
"Then with the morrow
Strew'd on the green,
Twin'd into loveliness
Garlands are seen,
Envious of beauty,
Scorning the spring,
Round where they sport
Fades a grass ring."

A brief romance by Mr. J. W. Davison is lucky enough to be allied to the following quaint and pretty poem, by an author who merely give his initials—H. J. W.

"Why dost thou pause awhile,
Sigh and pause so long,
Maiden, in thy joyous smile
And in thy low sweet song?
Is thy bosom trembling
At thoughts of care assembling?
"Tis a pleasing sorrow,
That her bosom moves,
She will meet to-morrow
With the one she loves.
She thinks how brief the meeting,
How stolen and how fleeting!
"Sadly in life's sequel
Thou those hours shalt trace,
Life has sought to equal
That passionate embrace!
Do not seek more blessing,
It lies not in possessing."

There are many other things worth mentioning in the vocal department of the "Musical Bijou," but space warns us to come to a close.

Among the instrumental features are an elegant *air de ballet* by Henri Herz, a pretty set of quadrilles, by Miss Clarkson, some of the best of Jullien, and a spirited march by W. Cecil Macfarren, the clever young composer, whose song we have already eulogized.

To conclude, "The Musical Bijou" is well worth *treble* its price, and we warmly recommend it as a magnificent Christmas present.

MISCELLANEOUS.

MISS DOLBY.—We are (we must confess it, however selfish it may appear) very pleased to learn that the report of this agreeable vocalist's projected visit to Russia is altogether unfounded. Miss Dolby has never entertained any such idea, so that the approaching season will not be saddened by the absence of one of the pleasantest and most welcome names that grace our concert programmes.

MANCHESTER ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS.—Mr. George Cocks, (brother of the spirited music publisher) of 57, Wells Street, Oxford Street, was fortunate enough to gain the highest prize on the last occasion of drawing for prizes of this association.

Notice to Correspondents.

In consequence of press of important matter much interesting correspondence and miscellaneous matter is unavoidably postponed. *Mr. Wilson*, next week.

MR. FRAZER.—The tickets for his Scottish entertainment have been mislaid.

MR. MILLAR is thanked for his polite note and for the compliments, and good wishes it contains—we are delighted to meet with his approval.

MR. GRANT.—Post office order received—but comes somewhat short of the amount. Particulars will, by this, have been sent to our correspondent, whose letter shall receive attention.

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1. We're a Noddy; 2. Soldier Laddie; 3. Roy's Wife; 4. Ye banks and braes; 5. Auld Lang Syne; 6. Charlie is my darling; 7. Blue Bells of Scotland; 8. My love, she's but a lassie; 9. The Lass o' Gowrie; 10. Over the water to Charlie; 11. The Campbells are comin'; 12. A Highland Lad.

(To be continued.)

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